

THE PRONUNCIATION  
OF THE  
**FRENCH LANGUAGE**

ON A MECHANICAL PRINCIPLE,  
OR  
A NEW, RATIONAL AND PRACTICAL METHOD  
FOR EFFECTUALLY IMPARTING TO ENGLISHMEN  
THE  
PARISIAN PRONUNCIATION,

BY  
**LAURENT H. TREMBLAY,**  
*Professor of French.*

SECOND EDITION:  
Revised, Improved and Enlarged.

PRICE ----- 50 CTS.

QUEBEC:  
FROM THE PRINTING OFFICE OF L. J. DEMERS & FRÈRE,  
*Proprietors and Editors of "Le Canadien."*

1881

FOR SALE AT THE BOOKSTORE OF C. E. HOLIWELL, BUADE, 12.

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# INTRODUCTION

## TO THE

# FIRST EDITION.

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There is a want felt, on the part of those who desire to cultivate an acquaintance with the French Idiom, for a shorter, less complicated, and more comprehensive Method for learning French than has hitherto been available.

Although it will be universally conceded that much material help is afforded both the Teacher and the Student by the numerous Text-Books now in use ; and while acknowledging that I have myself, in former years, derived much assistance from the Works of my Fellow-Linguists, yet, I confess that I have often times felt the want, while engaged in Teaching, of some Short, Plain, Lucid, and in the mean time, Systematic Method for teaching French, not to Frenchmen. but to Englishmen, and that from an English Stand-point ; — a Method that would be devoid of those Intricacies, unnecessary Rules, and lengthly Dissertations that are common to all Languages, and that render the Study of a Foreign Language tiresome in the extreme, especially to the Uninitiated.

In fact, I wanted a system for teaching French by the shortest and most Simple Method, and in as little a time as possible.

There exist, it is true, many able Treatises on Languages, by Eminent Scholars ; every new Work claiming to be an Improvement upon all others. Thus, we have an endless variety of Text-Books and Class-Books by different Authors, whose claims to a perfect knowledge of the several Languages they undertake to expound, no one will deny. But while admitting that such Works have their intrinsic value, more or less, and may, to a certain extent, afford excellent advantages to a certain class of Learners, yet, as the French Language is One and Indivisible, and its Principles are now fixed, I consider that every New Work contains nothing new. It is only a repetition of The Same Story in a different Style, and Simply presented in a different form, What is wanted

at the present time is not a new Text-Book in Quarto, of Some Seven hundred or eight hundred pages (indeed we have enough of them); but a Plain, Easy and Concise Method, adapted to beginners; A Method Short, Simple and to the Point, on L'Homond's and Lennie's Plan; one that will at once unfold the mysteries of the Language, instead of complicating them; bring the Pronunciation within Settled Rules; remove difficulties out of the way of the timid Learner; present a Rule in plain language, and enable thereby the Student to acquire The Language by the shortest and easiest way.

All my researches into the Shortest and Easiest Method for Imparting to Englishmen a knowledge of French have only led me to the same inevitable conclusion that I have always arrived at in my Teaching, (although I have experimented upon every known Method) :—L'Homond and Lennie are the best expounders of the Principles of the French and English Languages, on account of their remarkable simplicity of elucidation.

In my estimation, their Grammars, carefully studied, will furnish the Shortest and Easiest Inroad by which one can arrive at the speedy acquisition of either the French or English Language. Any expert Teacher, having at his command the Art of Imparting Knowledge, will, with L'Homond's Grammar in his hand, convey more substantial information on the French Language to a Pupil in One Hour than he can in Two with all the elaborate Treatises of the present age. That is my belief.

With due appreciation for Otto's, Fasquelle's, Pujol's, etc., etc., I would not be for placing their excellent Text-Books indiscriminately into the hands of every one who desires to learn French. To place, for instance, Pujol's in the hands of a Beginner in expectation that he will, unhesitatingly, follow the Author through the mysterious, and oftentimes, unintelligible windings and twistings of an Unknown Tongue, is simply to lead him into a labyrinth out of which, ten chances to one, he will never emerge. For one that will perseveringly grope his way through, nine will give up the attempt after a few Lessons. This is what I have, by experience, found to be invariably the case, up to late years, with my own Pupils; and my experience, as a Teacher, extends over a period of many years. Hundreds of my own Pupils have failed to realize both mine and their own expectations, and, in disappointing me, have likewise disappointed themselves.

Where did the fault lay? . . . In following a Plan (or allowing Pupils to follow it) which required the Learner to tread his way blindly, at the outset, through a heap of Rules and Grammatical Difficulties of which, very often, he can make neither Head nor Tail (if I may be allowed the expression), instead of carefully

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concealing the same from his view at first, till he had been made acquainted with what every one knows to be the Fundamental Basis of any Language :

I mean the Pronunciation, and the Rudiments or Elementary Principles of that Language.

I have, of late years, discarded all Kinds of Text-Books in Teaching French, confining my instructions Purely and Simply to an Oral System.

I believe the Oral System to be Superior to all others in teaching a Foreign Language (particularly French), from the settled convictions I have acquired that the Pronunciation of an Unknown Tongue cannot be restricted, or assimilated to Sounds which are foreign to that Language.

Therefore, every attempt to represent, by whatever combination of letters it may be, the French U, the Four Nasal Sounds, besides Nine others Sounds or Articulations essentially French—must prove futile and abortive. There are no Such Sounds in the English Tongue. Hence every Author runs into error, and falls off the track when he undertakes to reduce to English Sounds Articulations which, apparently, have no existence in that Language.

Consequently, it is obvious that the

#### Oral System

will recommend itself over all others in this alone—that the pronunciation of the French Language cannot be obtained, with any degree of approximative exactness, but

#### From a Teacher Himself.

Although I give pre-eminence to the Oral System over all others, and have always considered Text-Books to be at variance with my own views as to the only available method by which I believe French can be successfully taught to Englishmen, yet, it must not be inferred that I condemn their use altogether. They may do well enough with that class of Learners who can afford the necessary time to study them up, and who are willing to take their chance to obtain the pronunciation by themselves. But, on the other hand, they will remain for a still larger class what they have proved to be in hundreds of cases—Dead Letters.

Besides, No amount of Instruction in Languages (by whatever Process it may be, or however skilful and expert a Teacher may be) will avail any thing, unless it be combined with Brains, Aptitude, *Memory*, *Study* (I repeat *Study*—), and a Willingness on the part of the Pupil to help himself. Aptitude and Memory are gifts of Nature, unequally divided But Study is within the reach

of all, and if brought into full play in the study of a Language, it will accomplish more than all the Instruction of the most renowned Professors.

The belief that a Foreign Language can be learned by mere Intuition derived from a teacher is an empty bubble pretty well exploded by this time. Therefore, Teachers heralding themselves with flashing and extravagant advertisements as the following :

“ French in twenty Lessons,”

“ Conversational French,”

“ Parisian French by a Native,”

“ Fitting Parties for the Great Paris Exhibition,”

acknowledge thereby their own incapacity, and should be reckoned among the Frauds of the 19th Century. No living man can impart a knowledge of French by a charm, and no honest Teacher, having the conscientiousness of his own value, will rest his claims to patronage on such absurd stories.

Private Tuition to Adults, in Modern Languages, (I regret to say), has been demonstrated to be a failure. In Ten cases out of Twelve it amounts to nothing ; because the Mind, already launched into the turmoil of the World, is no longer fit to receive impressions, nor willing to submit to the indispensable Study necessarily accompanying Instruction. It is in Our Schools that our young people (if they must have it) should receive their Primary Instruction in Modern Languages ; enough, at least, to leave a lasting impression on their Mind, and open thereby a way to further Studies in after years.

The present Series, which might more properly be called an Introduction to the French Language, is simply intended to impart the

#### **Pronunciation,**

the Fundamental Principle of the French Language.

The task of imparting the Pronunciation devolves upon a Teacher ; for Books alone

Won't do it.

It may, nevertheless, be imparted

#### **In a few Lessons**

by my Method, if the Teacher is only willing to avail himself of it.

I consider that, in a Modern Language, the Pronunciation and the Leading Principles of that Language is all a Teacher, should be expected to impart. Further than that, the Teacher, (more

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so if he has to deal with a Pupil supposed to be already well versed in his own Language and Grammar,) cannot be of any great help to the Learner; for the acquisition of a Foreign Language is more a work of *Study* and *Memory* than of *Tuition*.

Undoubtedly, the assistance of a competent Teacher will materially help the Student in the acquisition of the Language; but, outside of the Pronunciation,

**Don't depend on him altogether.**

**Rather rely upon yourself;**

for the French Language is, and will be the French Language, take it any way you like.

**It must be Studied,**

and Study requires Time and Application.

Nor will it be found that the acquisition of *French* can be secured by *Inspiration*, *Machinery*, *Steam* or *Electricity*.

I do not consider that this Set of Lessons on

#### **Pronunciation**

can be of much usefulness to Beginners without the Verbal Explanations that should necessarily accompany each Lesson, as I believe that such explanations as are required in Tuition should be given, not in a Text Book, but by the Tutor, and while the Class, or the Pupil is receiving Instruction.

With regard to the

#### **" Key To The Pronunciation, "**

it is impossible to get over that without the assistance of a teacher.

But to those who may have within their reach the services of an educated Frenchman for a few leading Lessons in Pronunciation, or, at least, to put them over the " Key, " my set of Lessons will at once recommend itself for simplicity of arrangement and comprehensiveness of Plan. In this alone will my Method be found preferable to any other Method.

My Book is not designed to substitute New Idias for Accepted Ones. It lays no claims to Originality other than being a

#### ***Simple and Common-Sense-like Arrangement,***

(Mechanical in its application), that I have devised for Imparting in a few Short, Easy and Comprehensive Lessons, (not a Knowledge of the whole Language), but simply the Pronunciation, thereby enabling any one to lay a proper Foundation for the Study of the Language, with or without a Master.

It is the very Method that I have used, and that I still use in teaching my own Pupils, believing, as I do, that any one who wishes to learn French with a view to conversation should, in the first place, be taught how to read and how to pronounce that language.

All I ask for my New Method is that it be put to the test, confident that it will speak for itself the moment it is experimented upon. Its adaption, on general principles, to the pronunciation is something in advance of all other existing methods—the plan being New, Original and Unique ; while its apparent and practical results will at once enable any one to be his own judge as to whether he is going right or wrong, in reading as well as in pronunciation.

In fact, this little Work will be found to be what its Title sets forth :

**The Pronunciation of the French Language on a Mechanical Principle ;**

that is, the fundamental principle of that still refined, polite and popular language reduced to its most simple form, as consistent with the accepted rules of the Language.

THE AUTHOR.

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# IN PRODUCTION

TO THE

## SECOND EDITION.

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At the earnest solicitation of very many of my own Pupils, who have had ample opportunities to test, by Practical Instruction, my Method of Teaching French to Englishmen, I published, last winter, a little Work on Pronunciation, in the getting up of which the simplicity of the Method itself hardly afforded me sufficient materials to give it the shape of a Book.

However, from the results obtained by my Pupils from my System of Instruction, it was deemed that my Method for imparting the Pronunciation was so well adapted to the existing Rules of the Language, and its efficiency so apparent that it should be brought to the knowledge of Linguists and Educationists, and its publication was urged upon me on the ground that I would thereby confer a benefit on that Class engaged in the Study of Languages.

Had I been actuated by a mere pecuniary interest, I might have profited (as I could still) of the advice given me, which was to compile, out of the Works of others, a Treaty in full of some Eight Hundred Pages on the French Language, instead of a small Pamphlet of Twenty Pages on Pronunciation, and by placing it in the Market, as a New Work, reap from its sale the reward of my labors.

Unfortunately, I could see no necessity for a new Text-Book, as the same, diversified or compiled as it will, could evolve *Nothing New*.

But it will readily be perceived that a Work, of some sort, is wanting of French Orthoepey, from the very fact that there is, properly speaking, no Work of the kind available to Students of the French Language—no Work, at least, of a nature to afford reliable and direct assistance to the Learner.

And yet, while New Grammars and New Text-Books are con-

stantly being published and republished, it is very strange that no one has ever thought of giving us a Work on.

### French Pronunciation.

founded on Facts, (if such exist in the Language), from which *Fixed* and *Definite Rules* could be deduced, so that Englishmen and others, who undertake to learn French, would no longer wander at random in their attempts to master the Pronunciation by round about processes, which are as far distant from the realization of their object as was their departure of the point they should have started from.

And how can it be otherwise ? when one has no other guide to lead him than the long and tedious Methods presented by prominent Teachers of the present day, which, besides taxing the Memory to the uttermost, all lead to the same unsatisfactory results ; producing the same confusion, the same chaos ; the same inextricable dilemma in which I have myself wandered for years on the trail of my predecessors, in quest of what might have been arrived at in a few hours, if I had only left their Methods alone, and had contented myself with following the natural construction of the Language, by properly tabulating the Seventeen French Articulations, instead of trying to assimilate them to English Sounds.

There are two distinct elements that enter into the composition of a Living Tongue : the combination of the letters of its Alphabet into syllables ; syllables into words ; words into sentences, ect., ect., which is a purely Mechanical Process, constituting the written language—and the utterances or articulations by the Voice of those isolated Letters and combinations of Letters which form the Spoken Language ; that is the Pronunciation.

In all Articulate Languages, there is a certain Analogy of Sounds derived from the natural tendency of the Human Voice of uttering such Sounds only as that Organ is capable of producing. This diversity of Sounds enters, more or less, into the pronunciation of every language. Out of those Sounds, some have been adopted alike in five or six different Languages, while they are rejected and ignored in as many others. The French Language, for instance, is made up of about *twenty two* Sounds or Articulations, and yet, out of that number, *seventeen* have no acceptance in the English Tongue. There are, however, *five* Sounds

(ah—ay—ee—o—oo)

that enter into the Pronunciation of almost every Modern Language ; which seems to indicate that those Sounds must owe their almost universal acceptance to the general aptitude of the

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Voice in uttering them. On the whole, there may be said to exist a closer similarity of Sounds between the Languages of Southern Europe than between those of the Northern and Western Parts of the Continent.

Again, it is well known that French, unlike English, is not an

#### Accented Language ;

that is no peculiar stress, or force is laid upon any particular syllable. An educated Frenchman will read and speak French distinctly, accenting every syllable alike, except in Polysyllables, when it is customary to lay a Kind of Emphasis or Deeper Stress on the last syllable, so as to give more force or meaning to the word ; for the French Language, with all its elegance and vivacity, does not carry in its Pronunciation the same force of expression as does English.

This oversight of the Mechanical Arrangement of the Language, combined with a false interpretation of the relation and non-relation of Sounds existing between the Two Languages (French and English), has led to erroneous ideas and false notions, so that Foreigners are deterred from undertaking the Study of French owing to the difficulties encountered in mastering the Pronunciation, when in reality it is the easiest to secure of any Modern Tongue, when no longer viewed through the dark lenses of one's own prejudices.

The idea that there are no Rules adapted to French Orthoepey is as fallacious as would be the assertion that Grammar has no better foundation than Usage ; for it is obvious that the Pronunciation of a Popular, and Refined Language such as French, from its universal acceptance by Educated Society, cannot be the mere upshot of Caprice or Fancy, but must necessarily owe its existence to certain Recognised Principles in the Language, from which Certain Rules have been deduced, and by which French Orthoepeists must have been guided in bringing the Pronunciation to its present state of elegance and perfection.

Therefore, it is evident that, as no Written Language can acquire consistency without resting on a basis of well Defined Principles, adapted to its Concord and Government, so must the Pronunciation of that Language rest on Rules derived from the same Principles, otherwise Lexicographers and Orthoepeists would incessantly be at variance with each others, and the Language would lose the necessary attribute to all Living Tongues : Uniformity.

So that the French Language is no more wanting in Rules, within which its Pronunciation may be restricted, than any other

Language possessed of its Grammar, its Literature, its good Speakers, and consequently its own Orthoepey.

As the result of my Experience and long Teaching, I have instinctively been led into the adoption of those Rules (that is of that Mechanical Arrangement which, by an application of the same Process, causes all the words in the Language to divide themselves into Syllables) in my Method for imparting the Pronunciation, while my knowledge of English has enabled me to trace out, by comparison, the relation of Sounds that exists between the two Languages, disclosing the Fact that the Difficulties experienced by Englishmen in obtaining the Pronunciation of French were not caused, as it is generally supposed, by the absence of Rules, but were simply owing to *Seventeen Sounds* which exist in the French Language, and for which there are no correspondent Articulations in the English Idiom.

The Mechanical Rules (Twelve in number) and those Seventeen Sounds form the basis of my System of French Pronunciation, as they do, or rather should do, of any System on French Pronunciation, founded on Common Sense and Reason.

The Rules will be found properly classified in my Book, with words annexed thereto, exemplifying each Rule separately. The relation of the Five Sounds (*ah-ay-ee-o-oo*) with their correspondent English Sounds has been carefully adhered to throughout the Rules, so as to enable the Student to trace out the close relation of the Five Sounds in the Two Languages.

The Scale of Vowels will be found to correspond in Sound with like Articulations in the English Language, with the exception of the Letter U, for which there is, apparently, no similar Articulation in any known Language, except Gallic.

In French, as in any other Tongue, the Vowels may be said to be the PIVOT on which rests the whole Mechanism of the Language.

For the same reason, the Vowels are the MAIN ARTERY from which Life and Harmony are distributed throughout the Articulate Language.

Let it be observed then that the Vowels stand, in both Languages, on a Basis of Corresponding Sounds, except the U which, being the First Difficulty that presents itself, points out clearly that, at this point, the services of a Teacher must be invoked, as any attempt I could make to reduce the French U to a correspondent English Sound would only lead to confusion.

The same may be said of the

#### Four Nasal Sounds.

They cannot be reduced to English Sounds, as those Sounds are unknown to English.

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All I could do was to group them separately under the head of

*" Key to the Pronunciation of the French Language. "*

I have likewise tabulated properly the

**Articulate Sounds ;**

that is

**Nine Sounds**

which I have been at a great trouble in classifying.

It was only after long researches that I found out that, besides the U and the FOUR NASAL SOUNDS, there Still existed in the Language Nine Sounds for which I fail to find any correspondent English Sounds.

My little Work therefore has this advantage, that it presents in A FEW TABLES (subsequently condensed in ONE PAGE) all the Difficulties affecting the Pronunciation. By this arrangement, the Student will have the Prominent Features of the Pronunciation conspicuously displayed before his eyes, without having to fall back at every step to Pronouncing Dictionaries, which throw no light in the matter.

Finally, my Plan, if adopted and carefully followed, will be found to be a more

SENSIBLE, RATIONAL AND EFFECTUAL WAY to arrive at the Pronunciation than seeking it by the long and tedious Process of Prolonged Reading, even with the best of Teachers.

My " Method " carries no other novelty on its face than that of being the Practical Deduction of Principles upon which Orthoepey is founded : Principles which all my Contemporaries seem to have overlooked.

Instead of twisting the Language in every possible way, as my Predecessors have done, so as to assimilate (that is, undertake to do what could not be done) by a play of Letters French Articulations to English Sounds, I have contented myself with Simply classifying and presenting the Peculiarities inherent to the French Language.

It was with a view to remedy to this deficiency, in the want of a Work on French Pronunciation, that I published my Little Work, of which this is a Second Edition, similar to the first in the General Plan of the Work, except that the book has been somewhat enlarged by additional explanations considered as necessary.

I am well aware of the difficulties attending the publication of any New Work, more so on Languages—a thing in which every one is not supposed to be interested. Its appreciation by the Class it is intended to serve generally falls short of the Mental Labor expended upon the work.

Knowing, as I did, that my Method was not the work of a day, or a year ; but the result of Experience, long Investigations, and Prolonged Studies, I relied for its Success on its now merits. And in this I have not been disappointed.

That my Method possessed at the first all the advantages I claimed for it is evident from the testimony of hundreds of my own Pupils, and its publication was, in no wise, premature.

The encouragement bestowed upon the Work, on its first appearance, by Eminent Scholars of the Lower Provinces is the best recommendation I could seek for my Production ; while the distinguished Patronage extended to the Work in the City of Halifax alone (where it has been my privilege to labor for some years as a Teacher of French) is a tangible proof that my humble labors in the Cause of Languages, have not remained unappreciated,—in the Maritime Provinces at least,—by unprejudiced Englishmen who no longer consider French-Canadians as lacking in Intelligence and Education, and who understand that the Language implanted in America by the First Pioneers of Civilization ; a Language spoken to-day by upwards of 1,000,000 of Canadians and Acadians, though British like themselves—cannot recede from these shores, but will rather develop itself before the progressive spirit of the age ; rendering here long its acquisition what it is now felt to be : a necessity due to the exigencies of the times, and the amalgamation of the two Races into a common Brotherhood.



TO THE  
STUDENTS OF THE FRENCH LANGUAGE.

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A SELF-SOLVED PROBLEM.

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Given any language whatever—French, for instance.

Granted that said Language has a well-defined Grammar, but has *Certain Sounds* unknown to the English Idiom. Then, as the Fundamental Principles of Grammar are common to all Languages, take a few Lessons in Pronunciation and Reading; study, and be your own Teacher. You are more likely to succeed by Self-Instruction, and study, than by the best available Tuition at your command, and no Study.

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A GOLDEN ADVICE.

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If you are not posted up in your own Grammar and English Parsing, let French alone. Learn your own Language first; it will be much easier for you to learn French afterwards.

THE PRONOUNCIATION  
OF THE  
FRENCH LANGUAGE,  
ON A  
MECHANICAL PRINCIPLE,  
BEING A  
SET OF RULES  
OR  
MECHANICAL APPLIANCES  
FOR

1. Dividing Words into Syllables. (See Rules I, II, VIII, Page 18-19).
2. Assimilating *French Sounds* to correspondent *English Sounds*. (See Scale of Vowels, page 17).
3. Marking out Sounds essentially French. (See *Nasal Sounds*, marked throughout the exercises 1, 2, 3, 4. See also *Articulate Sounds*, marked F, denoting French Sounds.) Page 21, 22, 23, 24, and Page 25.
4. Drawing out of Final Consonants the required Euphony of the Language in its natural Elegance. (See Rule VII, Page 19).

**THEREBY,**

1. Bringing the Pronunciation within Fixed and Settled Rules.
2. Establishing Harmony of Sounds between the two Languages.
3. Causing the Pronunciation to assume, either in Written or Spoken Language, a Visible and Settled Form.
4. And making its acquisition no longer an uncertain and unreliable Process, but a sure, reliable, and, in the mean time, simple

**Method**

to obtain it by a

**SET OF RULES**

purely Mechanical in their appliance.

**CONSEQUENTLY,**

enabling any one to become his own Teacher, after a few rehearsals of my "Key to the Pronunciation of the French Language."

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## THE SCALE OF VOWELS.

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\* NOTE.—No such Sound in English. The Letter U, the Four Nasal Sounds, and the Nine Articulate Sounds, being Simple Sounds or utterances peculiar to the French Language, it necessarily follows that no combination of Letters whatever can properly represent them in English with any degree of comparative exactness, as those Sounds (I maintain) have no existence in the English Language.

The real and exact Sound of those Nasal and Guttural Articulations can only be obtained by being conveyed *viva voce* to the ear of the Pupil.

\*\* See Rule V, Page..

# GENERAL RULES

DERIVED FROM THE MECHANISM OF THE LANGUAGE.

## RULE I. (Mechanical.)

Every Single Consonant, following a Vowel, commences in French a Syllable ; ergo :—

Ca | pa | ci | té. Do | ci | li | té. Ca | la | mi | té.  
ah | ah | ee | ay ee | ee | ay ah | ah | ee | ay

\* NOTE.—C before E, I and Y, sounds S.

## RULE II. (Mechanical.)

When Two or Three Consonants follow each other in the same Word, the line of Division will be between the First and Second ; ergo :—

Ad | mi | rer. Res | pec | ta | bi | li | té. Ad | mi | nis | trer.  
ah | ee | ay ay<sup>s</sup> | ah | ee | ee | ay ah | ee | ee | ay

## RULE III.

When Two Similar Consonants follow each other in the same Word, omit the First ; ergo : \*

Ac | com | mo | der. Ap | pro | cher. E | chap | per.  
ah | ay ah | sh ay ay | sh ah | ay

1. NOTE.—Ch = Sh.

2. NOTE.—Ch, Sh, Gn, Ph, Th, do not admit of being divided.

\* There are Exceptions to this Rule.

## RULE IV.

The Letter E, unaccented, is a Silent Letter at the end, or in the middle of a Word ; ergo :

L'An | née Pro | chai | ne. A | pos | tro | phe. Ap | pe | ler.  
ah | ay ay | ah | f ah | ay

\* NOTE.—Ph = F.

## RULE V.

*Proviso.*—But in Words of Two or Three Letters ; likewise in the Leading Syllable of a Word, when such Syllable does not exceed Three Letters, E sounds as *e* in *The* (English), when used before a Consonant ; ergo :

Le. De. Me. Se. Que. Ce | ci. Le | ver.  
K ee ay

NOTE.—The Parisian Pronunciation ignores, in familiar Conversation, the Sound of E, unaccented, whenever it can be conveniently omitted.



### RULE VI.

Final Consonants are always Silent, \* C, L, R occasionally excepted.

NOTE.—Further Explanations by Teacher as words come up.

\* NOTE.—A few Words form Exceptions.

### RULE VII.

Euphony indispensable to Secure Elegance in Reading or Speaking.

*Euphony*, in French, consists in the carrying of Final Consonants (B and M excepted) unto the following Word, when such Word commences by a Vowel or a Silent H; ergo :

Fai | tes l'ac | cord (t) a | vec (k) el | le.  
ay ah ah

*Make up with her.*

Vous (z) a | vez é | té trop a | va | re de vos ri | ches | ses.  
oo ah ay ay ah ah ee

*You have been too avaricious of your riches.*

Il est fort com | me six (z) hom | mes.  
ee ay ce

*He is as strong as six men.*

Ils (z) ont é | té tour-à-tour cor | ri | gés.  
ay ay oo ah oo ee ay

*They have been corrected in turn.*

\* NOTE.—On-Om. Third Nasal Sound.

### RULE VIII. (Mechanical.)

A Vowel preceded by a, é, i, o, u, causes the Word to be broken off into Two Syllables; ergo :

A | é | ro | nau | te. Cré | er. Mi | as | me.  
ah ay o ay ay ee ah

Cro | as | ser. Dé | su | é | tu | de.  
ah ay ay F ay F

\* NOTE.—F denotes French Sound.

NOTE.—Exception must be made to this Rule in the case of Diphthongs, Triphthongs, and also when there is a combination of two Sounds into one, as

in Pi | Tié.  
ee ceay

### RULE IX.

S between Two Vowels sounds Z; ergo :

Ré | so | ner.  
ay z ay

**RULE X.**

Y, preceded by a Vowel, equals Two I ; ergo :

Pays—Pai | i.  
ay ee

**RULE XI.**

L + L, (preceded by I, and followed by any Letter other than E silent)  
= Y, as a Consonant ; ergo :

‡ Mouiller—Mou | yer.  
oo ay

‡ Unsettled—Orthoepists being divided as to whether it should be pronounced.

Mou | yer, or Mouil | lier (Liquid.)  
oo ay \* F eeay

\* See Graphical Table—Last Articulate Sound.

**RULE XII.**

First Nasal Sound En (final), preceded by I, is changed into Second Nasal Sound ; ergo :

\* Bien—Biin. \* Chien—Chiin.  
2 2

\* Combination of two Sounds into one.

Outside of the above, there are, properly speaking, no Fixed or Definite Rules upon which one can rely, with any degree of certainty, for the pronunciation of French, which does not appear to be as yet settled on a Permanent and Reliable Basis.

However, the Parisian Pronunciation (with Usage for its guide) is considered, in polite societies, as the most elegant, and the French Academy—as the Leading Authority in matters of Grammar. Words and syllables are not accented with us as they are with English. Hence it follows that no longer or shorter stress is required on one syllable more than on another. As long as every Syllable is sounded Distinctly (care being taken not to pass more rapidly over one syllable than over another), the Pronunciation will be accounted correct, and will, in no wise, partake of the English Accent.

A KEY TO THE PRONUNCIATION OF THE FRENCH LANGUAGE.

THE FOUR NASAL SOUNDS.

FIRST NASAL SOUND.

<i>an.</i>	<i>am.</i>	<i>en.</i>	<i>em.</i>
Champ. Field.	Chant. Singing.	Dent. Tooth.	Temps. Time.
Cham   pét   re. Rural.	Dans. Into.	En   fant. Child.	Tem   pé   te. Tempest.
Flam   beau. Torch.	Sang. Blood.	En   chan   te   ment. Enchantment.	En   sem   ble. Together.
† Flam   me. Flame.	† An   no   ter. To Annotate.	† Ren   ne. Deer.	† Pré   cé   dem   ment. Precedently.
† No Nasal Sound.	† No Nasal Sound.	† No Nasal Sound.	† No Nasal Sound.

\* Final Consonants following a Nasal or an Articulate Sound are not sounded.

A KEY TO THE PRONUNCIATION OF THE FRENCH  
LANGUAGE.

THE FOUR NASAL SOUNDS.

SECOND NASAL SOUND.

<i>im.</i>	<i>in.</i>	<i>aim.</i>	<i>ain.</i>	<i>ein.</i>
Im   pie. <i>ee</i> Impious.	En   gin. Engine.	Faim. Hunger.	Main. Hand.	Teint Complexion.
Lim   bes. Limbo.	En   fin. Finally.	Daim. Deer.	Pain. Bread.	Plein. Full.
Im   por   tant. Important.	Ma   tin. <i>ah</i> Morning.	Es   sain. <i>ay</i> Swarm.	Len   de   main. The next day.	Pein   tre. Painter.
<sup>†</sup> Im   mor   tel.	<sup>†</sup> In   no   cent. Innocent.	E   taim. <i>ay</i> Carded Wool.	<sup>†</sup> Cen   tai   ne. <i>ay</i> Hundred.	<sup>†</sup> Pei   ne. <i>ay</i> Grief.
<sup>†</sup> No Nasal Sound. <i>m</i> Sounded. Surenne.	<sup>†</sup> No Nasal Sound.		<sup>†</sup> No Nasal Sound.	<sup>†</sup> No Nasal Sound.

THIRD NASAL SOUND.



A KEY TO THE PRONUNCIATION OF THE FRENCH  
LANGUAGE.

## THE FOUR NASAL SOUNDS.

† No Nasal Sound. <i>m</i> Sounded. Surenné.	† No Nasal Sound.		† No Nasal Sound.	† No Nasal Sound.
--	-------------------	--	-------------------	-------------------

## THIRD NASAL SOUND.

<i>om.</i>	<i>on.</i>
Plomb. Lead.	Dont. Of which.
Plom   ba   ge. <i>ah</i>	Chan   son. Song.
Plom   ber. <i>ay</i> To Lead.	Com   pa   gnon. <i>ah</i> Companion.
As   som   mer. <i>ah</i> <i>ay</i> To knock down.	† Son   ner. <i>ay</i> To Ring.
† No Nasal Sound.	† No Nasal Sound.

• See Graphical Table.

A KEY TO THE PRONUNCIATION OF THE FRENCH LANGUAGE.

THE FOUR NASAL SOUNDS.

FOURTH NASAL SOUND.

<i>un.</i>	<i>un.</i>	<i>un.</i>
Par   fum. <i>ah</i>	Un.	à Jeun. <i>ah</i>
Perfume.	One.	Fasting.
Plu   me. <i>F</i>	† U   ne. <i>F</i>	
Pen.	One.	
Fu   me. <i>F</i>	A   lun. <i>ah</i>	
Smoke.	Alum.	
Par   fu   mer. <i>ah F</i>	Em   prunt.	
To perfume.	Loan.	
† No Nasal Sound.	† No Nasal Sound.	† No Nasal Sound.

THE NINE ARTICULATE SOUNDS.

1	oi	moi	voix	voir	Boi   re.
2					

ENCH

# A KEY TO THE PRONUNCIATION OF THE FRENCH LANGUAGE.

THE NINE ARTICULATE SOUNDS,  
or sounds which have no existence in English.

To perfume.	Loan.	Guinea.
+ No Nasal Sound.	+ No Nasal Sound.	+ No Nasal Sound.

## THE NINE ARTICULATE SOUNDS.

1	oi	moi	Voix	voir	Boi   re.
2	eu	feu	deux	lieu. ee	Dieu. ee
3	ui	lui	puit	ap   pui ah	mi   nuit ee
4	oin	loin	foin	soin	poing
5	ail	bail	é   cail ay	por   tail	sé   rail ay
6	eil	œil	so   leil	ver   meil	ap   pa   reil ah
7	eul	seul	seu   le	men   le	lin   ceul
8	{ euil ueil	feui.   le ac   cueil ah	seuil cer—ceuil	deuil re   cueuil	veuil   le ac   cue   illir ah que y ee
9	ouil	houil   le	fouil   le	rouil   le	que   nouil   le the

NOTE.—• qu = K

# A GRAPHICAL TABLE.

Exhibiting at one view all the sounds peculiar to the French Language; that is, all such coalitions of letters that produce Articulations or Utterances essentially French, and which (as before stated) cannot possibly be assimilated to English sounds.

1	French U.....	Accounted to be a stumbling block for English People.
2	French R.....	Sound somewhat different from English.
3	French J.....	Sound totally different from English.
4	French Gn.....	A kind of nasal sound.
5	First Nasal Sound..	Nasal and Broad.
6	Second Nasal Sound	Nasal and Sharp.
7	Third Nasal Sound.	Nasal and Guttural.
8	Fourth Nasal Sound	Nasal and Deep.
9	Diphthong Oi.....	An opening of the mouth.
10	Diphthong Eu.....	A kind of whispering sound.
11	Diphthong Ui.....	Short, sharp sound.
12	Coalition Oin.....	A kind of nasal sound.
13	Coalition Ail.....	Liquid and Broad.
14	Coalition Eul.....	Liquid and Deep.
15	{ Coalition Euil... } { ..... Ueil... }	Liquid and very Deep.
16	Coalition Eil.....	Liquid and Sharp.
17	Coalition Ouil.....	Liquid, Guttural and Deep.

WORD

Usure.

Substituer.

Fraternité.

Rendu.

Mercrédi.

Vécu.

Dernier.

Elu.

Permis.

Du.

1

2

WORDS IN RELATION WITH THE GRAPHICAL TABLE.

1	Du.	Elu.	Vécu.	Rendu.	Substituer.	Usure.
2	Permis.	Dernier.	Mercredi.	Fraternité.		
3	Jésus.	Joseph.	Jean.	Jacques.	Je.	Jamais.
4	Agneau.	Baigner.	Gagner.	Ignorant.		
5	Empiètement.	Chantant.	Lent.	Tambour.		
6	Impression.	Enfin.	Sain.	Teinture.		
7	Introduction.	Selon.	Façon.	Garçon.		
8	L'un.	L'une.	Chacun.	Chacune.		
9	Roi.	Loisir.	Choisir.	Endroit.	Froid.	
10	Jeu.	Lieu.	Adieu.	Ingénieur.	Fleure.	
11	Lui.	Luire.	Nuire.	Puier.	Puissant.	
12	Embonpoint.	Foin.	Appointer.	Loin.		
13	Travail.	Ail.	Bétail.	Gouvernail.		
14	Seul.	Seule.	Seulement.	Ils veulent.		
15	Ecueil.	Deuil.	Récueil.	Seuil.	Feuilleter.	
16	Réveil.	Sommeil.	Pareil.	Vieillard.	†	
17	Rouille.	Grenouille.		† Vieil-yar.		

• Er forming one syllable (not final) is pronounced as air (English.)



OBSERVATIONS ON THE FOREGOING TABLE.

---

On an examination of the preceding Table, it will be seen at once that there are, in French, one vowel (U), and Sixteen Coalitions of letters whose effect on the Language is distinctly marked as something purely French, and absolutely foreign to English.

A careful rehearsal of the Table, under the guidance of a competent Teacher, capable of pronouncing those Sounds distinctly, and at the same explaining their peculiar formation, will make any one familiar with those Sounds in a very short time ; while a short inquiry into the relations of Sounds between the two Languages will at once disclose the fact, that the French Language is made up of about

**Twenty-Two Sounds (22) or Articulations,  
Seventeen (17)**

of which are French, and

**Five (5)**

are English.

Therefore, when an Englishman reads or speaks French, he fancies himself as travelling through the unintelligible depths of an unknown Tongue, when in reality he is simply reading or speaking his own language under a different form, that is, he is constantly uttering Five familiar Sounds of his own Language (*ah-ee-ay-o-oo*), occasionally though uttering one of the Seventeen Sounds that are peculiar to French. (*Vide Table*).

EXF

EXER

Si vous  
Française  
ce que vo  
simples r  
aujourd'h

If the a  
ing to Ru  
perceive t

Syllable

Si vous  
mais | san  
d'a | bord  
que vous  
no | yen  
Nou | vel  
pré | sen |  
\* The y,

TABLE.

will be seen at  
Sixteen Coali-  
tinctly marked  
to English.  
ance of a com-  
ands distinctly,  
on, will make  
time; while a  
ween the two  
ench Language

tions,

aks French, he  
gible depths of  
ply reading or  
h, that is, he is  
own Language  
f the Seventeen

## EXERCISES IN RELATION TO THE ABOVE OBSERVATIONS.

### EXERCICES EN RAPPORT AVEC LES OBSER- VATIONS PRÉCÉDENTES.

#### FIRST STEP.—PREMIER PAS.

Si vous voulez réussir à acquérir une connaissance de la Langue Française, apprenez d'abord à lire et à prononcer cette Langue : ce que vous pouvez accomplir en quelques leçons, au moyen des simples règles contenues dans ma nouvelle Méthode, qui vous est aujourd'hui présentée avec les meilleurs souhaits de l'Auteur.

If the above exercise be carefully divided into Syllables according to Rules I, II. VIII (Mechanical), the Student will readily perceive that said Exercise will give.

Ninety-two (92).

Syllables, thus;

#### SECOND STEP.

Si vous vou | lez ré | us | sir à ac | qué | rir u | ne con |  
mais | san | ce de la Lan | gue Fran | çai | se, ap | pre | nez  
l'a | bord à li | re et à pro | non | cer cet | te Lan | gue : ce  
que vous pou | vez ac | com | plir en quel | ques le | çons, au  
mo | yèn des sim | ples Rè | gles con | te | nues dans ma  
Nou | vel | le Mé | tho | de, qui vous est au | jour | d'hui  
pré | sen | tée a | vec les meil | leurs sou | haits de l'Au | teur.

\* The y, in this instance, is to be considered as a Consonant.

But Rule IV (The Letter E, unaccented, is a silent letter at the end or in the middle of word), and Rule VI (Final Consonants are always silent) will reduce those Ninety-Two Syllables to Seventy-Nine (79); while Rules III and VII will secure Harmony for the whole.

### THIRD STEP.

Si vous vou | lez ré | us | sir à ac | qué | rir\_u | ne con |  
 nais | san | ce de la Lan | gue Fran | çai se, ap | pre | nez  
 d'a | bord à li | re et à pro | non | cer cet | te Lan | gue: ce que  
 vous pou | vez ac | com | plir en quel | ques Le | çons, au  
 mo | yen des sim | ples Règ | les con | te | nues dans ma  
 Nou | vel | le Mé | tho | de, qui vous est au | jour | d'hui  
 pré | sen | tée a | vec les meil | leurs sou | haits de l'Au | teur.

NOTE. Dots under Letters mean Silent Letters.

So far the Mechanical Arrangement of the Language only has been under consideration, and the Process, whether performed with the Hand or with the Eye, is purely Mechanical.

Let us now trace out the relation and non-relation of Sounds that those Seventy-Nine Articulations present. As there are only Five Sounds (ah-ay-ee-o-oo) in the Pronunciation that correspond with Similar English Articulations, these will be represented by the above letters; Nasal Sounds will be marked 1, 2, 3, 4, as the case may be, and Articulate Sounds by F, (meaning French Sounds.)

de  
the  
à  
ah  
acco  
so 3  
des  
ay  
Méth  
ay  
les  
ay  
No  
sound  
Exerc

Sound

of wh  
Sound

are as  
Cor  
has be  
form,

• Ru

# FOURTH STEP.

Si vous voulez réussir à acquérir une connaissance  
 ee oo oo ay ay Fee ah ah k ayee F o ay l  
 de la Langue Française, apprenez d'abord à lire et  
 the ah l l ay ah the ay ah o ah ee ay  
 à prononcer cette Langue : ce que vous pouvez  
 ah o 3 ay l the k oo oo ay  
 accomplir en quelques Leçons, au moyen (\*moi-iiin)  
 ae 3 ee l k k the 3 o F ee 2  
 des simples Règles contenues dans ma Nouvelle  
 ay 2 ay 3 F l ah oo  
 Méthode, qui vous est aujourd'hui présentée, avec  
 ay o kee oo ay o oo F ay l ay ah  
 les meilleurs (me | year) souhaits de l'auteur.  
 ay the F xx oo ay the o F

Now, granted that a Syllable is as much of a Word as can be sounded at one utterance of the Voice, then in reading this Exercise

## Seventy-nine (79)

Sounds have been uttered,

### Twenty

of which are French Sounds that have no correspondent English Sounds, and the remainder

### Fifty Nine (59)

are as much English Sounds as French Sounds.

Consequently, it is obvious that it is not French that the Student has been reading, but his own Language simply under a different form, and with an addition of Twenty French Sonnds.

\* Rules X and XII. xx Rule XI.

Directions with regard to the use of my Method.

---

- 1.—Make yourself familiar, at the first going off, with the Mechanical Arrangement, by testing each Rule separately.
- 2.—Commit the Twelve Rules to Memory, so as to have them present to your Mind when experimenting upon the exercises in the Book.
- 3.—Proceed Slowly at first, but surely.
- 4.—Take the exercise headed "First Step," and write it down word for word. Then, having closed the book, proceed to divide into Syllables according to Rules, and compare yours with the one headed "Second Step."
- 5.—Proceed in like manner with the other two exercises (Third and Fourth Steps). Write down ; close the Book, and compare with the Original.
- 6.—Follow that Plan, which will not only awaken your curiosity as you advance, but which will lead you into the Pronunciation systematically in less time than you would expect,—provided you have the assistance of a Teacher, or an Educated Frenchman to give you the right Pronunciation of the 17 Sounds, as presented in the GRAPHICAL TABLE.

EXERCISES ON THE RULES.

General Mechanical Arrangement, applicable to the whole Language.

1st Exercise.

Origine des Langues.

Les diverses Articulations qui entrent dans la composition  
 1 2 4 6 7 2 1 1 1 6 2 6 2 1 1 —  
 †  
 d'une Langue ne sont que la reproduction de Sons dont  
 1 4 2 4 5 6 5 2 1 2 5 6 6  
 †  
 l'analogie se retrouve dans toutes les Langues parlées, tant an-  
 1 1 1 4 5 2 1 4 6 1 4 6 2 4 6 6 7 2  
 ciennes que modernes.  
 3 2 4 6 5 1 2 4 6  
 Elles sont limitées par le fait qu'elles doivent leur origine  
 3 2 4 6 6 1 1 4 6 5 6 3 2 4 6 1 1 1 4  
 à la tendance naturelle de la Voix Humaine de n'articuler que  
 2 2 4 1 1 3 2 4 5 6 1 1 4 5 2 1 1 6  
 certains Sons dont cet organe est susceptible.  
 2 6 6 6 7 2 1 4 6 2 2 2 4  
 Les modifications que la marche des siècles leur a fait subir,  
 1 1 1 1 6 5 2 4 — 2 4 6 7 6 1



ont pu diversifier, moduler ces Articulations naturelles ; mais  
 6 1 21— 1 1 7 21 11—6 1 1 3246 6

elles n'ont fait que produire cette variété de Langues qui,  
 7 3246 6 6 5 1 14 324 181 5 2 46

tout en différant l'une de l'autre dans leur formation, relèvent  
 67 321 6 14 5 34 2 1— 1 1

néanmoins d'une cause première, unique et uniforme qui se  
 8 2 6 14 14 1—14 114 1 1 24 5

retrouve dans chacune d'elles : Le Mécanisme de la Voix  
 2 14 6 114 3246 5 1 1 24 5 6

Humaine—Organisme que l'art a pu embellir et moduler ;  
 1 14 2 1 2 4 5 67 2 32 7 1 1

mais non changer.

Pour retrouver l'origine primitive des Langues, il faudrait donc  
 2 1 1114 1 114 2 46 2 6

remonter au premier homme.

1 2 7 1— 3 2 4

NOTE.—\* means that *es* connected in one word or syllable is to be pronounced as *ay* (English).

‡ means that the *U* is silent.

xx (with dash—) means combination of two sounds into one.

xxx means that *ent* (in Verbs) are silent letters.

2nd Exercise.

Rules X, XI and XII.

Moyen.	Travailler.	Doyen.	Réveiller.	Maintien.	Royaume.
10 12	1 11	10 11	1 11	2 12	10 1 4
Sommeiller.	Le Mien.	La Mienne.	Le Tien.	La Tienne.	Le
3 2 11	5 12	3 2 4	5 12	3 2 4	
Sien.	La Sienne.	Emailler.	Pitoyable.	Emerveiller.	Tutoyer.
12	3 2 4	1 11	1 10 2 4	1 2 11	1 10
Saillir.	Tailler.	Troyen.	Gazouiller.	Sellier.*	
11	11	10 12	1 11	5 3 2	

\* Exception.

3rd Exercise.

Relation and non-Relation of Sounds.

La traverse du Lac de Tusket au milieu de la nuit.

o o f f o o o o o f o o f

Un soir, nous revenions des *Fourches* du Ruisseau à L'Anguille

f f o o o o f o o f f o f f

à une heure avancée de la nuit, lorsque, arrivés au bord du Lac,

o f f o f o o o f o o o o o o f o

nous nous aperçûmes que l'embarcation avec laquelle nous avions

o o e f f o f o o o f o o o o o o o o o f

traversé le matin avait été ramenée, durant notre absence, sur la

e f o o e f o o o o o o f f o o f f o

rive opposée. Ce qui nous laissait l'alternative, soit de rester où

e o o o o o o o o o o f o o f o f o o

nous étions ; jusqu'au retour du jour, soit de nous rendre au Ruis-

o e e f f o o o f o f o o o f o f

seau à L'Anguille en faisant le tour du lac.

o f f f o f o o f o

Il y avait bien sur le rivage une autre pirogue dont nous pou-

o o o o e f f o o o f o o o f f o

vions nous prévaloir ; mais on en avait retiré les rames, et en

o f o o e f o f f e e o o o o o o f

supposant que nous eûmes réussi à la mettre à flot au moyen de

f e f o o f e f o o o o o o o o f f o

nos forces réunies, nous ne pouvions qu'aborder à l'extrémité du

o o e f o o o o o o o o o o o o o f

Lac, là où le courant nous eût probablement conduit.

o o o o o f o f o o o f f f

Ce charmant lac que nous avions traversé de jour à la voile,

o o f o o o o o f o f o o o o f

nous parut si beau au milieu de la nuit que nous ne pûmes résis-  
 ter au désir de nous aventurer sur ses eaux, alors planches comme  
 une glace. C'est la résolution que nous prîmes en effet, en déci-  
 dant que nous tenterions la traverse en lançant la pirogue, et  
 adoptant l'expédient de nous servir d'une simple perche à défaut  
 d'avirons.

xx

Il faisait une de ces nuits délicieuses si fréquentes dans la partie  
 méridionale de la nouvelle-Ecosse durant la mi-Eté. Pas un souf-  
 fle de vent; pas le moindre zéphir. L'air était embaumé par  
 l'odeur des violettes sauvages dont les alentours de ce lac sont  
 bordés : fleurs odoriférantes qui n'exhalent leur parfum que la  
 nuit. La Lune, alors à son dernier quartier, effleurait la cime des  
 arbres, se faisant jour à travers le feuillage. Ses rayons argentés  
 se reflétaient sur la surface de l'eau, puis s'allongeaient dans la  
 distance, et allaient se perdre dans l'ombre à mesure que l'astre de  
 la Nuit disparaissait à l'horizon.

Une heure après notre départ de la rive, nous n'étions encore

L'Anguille

rd du Lac,

nous avions

ence, sur la

de rester où

re au Ruis-

nous pou-

mes, et en

un moyen de

extrémité du

à la voile,

qu'à mi-traverse, quoique la distance d'une rive à l'autre ne fût en  
 tout que de quelques cents verges. Nous ne touchions plus fond  
 avec notre perche, et le courant que nous croyions devoir nous  
 conduire en bas du lac nous tenait stationnaires : car ce petit lac  
 d'eau douce, quoiqu'à une distance d'un mille seulement de la côte  
 est au-dessous du niveau de la mer, et n'a point d'issue.

Lorsque nous arrivâmes au Ruisseau-à-L'Anguille, le Soleil nous  
 avait devancé de deux heures.

*(Réminiscences de Voyages au milieu des Acadiens.)*

\* AIGUILLE and ANGUILLF, although terminated alike, are pronounced differently.

xx FAISANT—AI, throughout this verb, is pronounced as E (The). See Rule V.

NOTE.—E means English Sounds.—F means French Sounds.

T  
 Règ  
 A  
 Mue  
 de la  
 C  
 T  
 mé  
 vous  
 bes.  
 Trai  
 l'Ha  
 de la  
 | va  
 a | v  
 \* Th  
 \*\* N

EXERCISE ON THE RULES.

Transcrivez cet exercice, et faites vous-même l'application des Règles à ce que vous écrivez, en divisant les mots en Syllabes.

Après cela, marquez par un point, ou un Trait, les Lettres Muettes. Puis établissez l'Harmonie entre les mots, par la liaison de la consonne finale avec la voyelle suivante.

Comparez ensuite votre copie avec l'original.

Tran | scri | vez cet e | xer | ci | ce, et fai | tes vous-  
 mê | me l'ap | pli | ca | tion des Règ | les à ce que  
 vous éc | ri | vez, en di | vi | sant les mots en syl | la |  
 bes. Ap | rès ce | la, mar | quez par un Point, ou un  
 Trait, les Let | tres Mu | et | tes. Puis é | tab | lis | sez  
 l'Har | mo | nie en | tre les mots, par la li | ai | son  
 de la con | son | ne fi | na | le a | vec la vo | yel | le sui  
 | van | te. Com | pa | rez en | sui | te vot | re co | pie  
 a | vec l'o | ri | gi | nal.\*

\* The Translation to be given by the Teacher.

\*\* NOTE,—See Rule X. General Rules.



EXERCISE ON THE SOUNDS.

Copiez cet exercice, comme vous avez fait avec le précédent. Examinez chaque syllabe. Marquez par leurs propres lettres les Sons correspondant aux Sons Anglais, et mettez un F majuscule sous les Sons essentiellement Français. Marquez également chaque Son Nasal par son chiffre respectif.

Copiez cet exercice, comme vous avez fait avec le  
 ee ay the F ee oo sh ay ay ah  
 précédent. Examinez chaque syllabe séparément. Mar-  
 ay ay I the ah ee ay sh ah k ee ah ay ah ay I ah  
 quez, par leurs propres lettres les Sons correspondant  
 k ay ah F ay 3 ays 3 I  
 aux Sons Anglais, et mettez un F majuscule sous les  
 o 3 I ay ay the ay 4 ah F F oo ay  
 Sons essentiellement Français. Marquez également  
 3 ay I ee I I ay ah k ay ay ah I  
 chaque Son nasal par son chiffre respectif. \*

ah k 3 ah ah ah 3 ee rays ee

\* The Translation to be given by the Teacher.

P  
 les d  
 Mue  
 de ch  
 épele  
 P  
 qu' a  
 k a  
 syl |  
 ee  
 tab |  
 ah  
 | me  
 r  
 tres r  
 ra  
 lez, |  
 ay

\* The

EXERCISE ON THE RULES, THE SOUNDS  
AND READING.

Procédez avec cet exercice de même que vous avez fait avec les deux précédents. Divisez en Syllabes; rejetez les Lettres Muettes; établissez l'Harmonie; marquez distinctement les Sons de chaque Syllabe par leurs lettres respectives; puis finalement, épelez, prononcez et lisez le tout.

Pro | cé | dez\_a | vec cet\_e | xer | ci | ce de mê | me  
           say   ay   ah           the   F   see   s   ay  
 qu'a | vec les deux pré | cé | dents. Di | vi | sez\_en  
       k ah           ay   F   ay say   I   ce   ee   ay   I  
 syl | la | bes; re | je | tez les let | tres mu | et | tes; é |  
       ee   ah                   ay   ay                   F           ay  
 tab | lis | sez l'har | mo | nie; mar | quez dis | tinc | te  
       ah   ee   ay   ah           ce   ah   k ay   ee   2  
 | ment les Sons de cha | que syl | la | be par leurs let |  
       I   ay   3   sh ah   k   ee   ah           ah   F  
 tres res | pec | ti | ves; puis fi | nal | le | ment, é | pe |  
       rays           ee           F   ee   ah           I   ay  
 lez, pro | non | cez\_et li | sez le tout.\*  
       ay           3   say   ay ee   ay   oo

\* The Translation to be given by the Teacher.

ADDITIONAL EXERCISE ON THE RULES, THE  
SOUNDS, PRONUNCIATION AND  
READING.

Exercice sur les Règles, les Sons, la Prononciation, la Lecture,  
la Traduction et la Grammaire.

E | xer | ci | ce sur les Règ | les, les Sons, la Pro |  
the F see s F ay ay ay 3 ah  
non | ci | cia | tion, la Lec | tu | re, la Tra | duc | tion et  
3 ee ah ee 3 ah F ah ah F ee 3 ay  
la Gram | mai | re.  
ah ah ay

Lecture du Premier Livre de Télémaque.

Lec | tu | re du Pre | mier Li | vre de Té | lé | ma | que.  
F F the ee ay the ay ay ah k

Calypso ne pouvait se consoler du départ d'Ulysse. Dans sa  
douleur, elle se trouvait malheureuse d'être immortelle. Sa grotte  
ne résonait plus de son chant. Les Nymphes qui la servaient  
n'osaient lui parler.

Ca | lyp | so ne pou | vait se con | so | ler du dé | part  
ah oo ay 3 ay F ay ah  
d'U | lys | se. Dans sa dou | leur el | le se trou | vait  
F ee I ah oo F oo ay  
mal | heu | reu | se d'êt | re im | mor | tel | le. Sa grot |  
ah F F z ay ee ah  
te ne ré | so | nait plus de son chant. Les Nym | phes qui  
z ay F 3 sh I ay 2 f kee  
la ser | vaient n'o | saient lui par | ler.  
ah F ay zay F ah ay

NOTE.—If some satisfactory headway has been made in Pronunciation and Reading, the Teacher may here give some explanations with regard to the Grammatical construction of this last Exercise, by parsing the same with a view to draw out the most prominent Rules of both Grammars (French and English) in their relations with each other.

Literal Translation of the preceding Exercise.

Lecture du Premier Livre de Télémaque.  
Reading of the First Book of Telemachus.

Calypso ne pouvait se consoler du départ  
Calypso not was able herself console of the departure  
d'Ulysse. Dans sa douleur elle se trouvait  
of Ulysses. Into her grief she herself was finding  
malheureuse d'être immortelle. Sa grotte ne  
unfortunate of to be immortal. Her grotto not  
résonait plus de son chant. Les  
was resounding no longer of her singing. The  
Nymphes qui la servaient n'osaient lui  
Nymphs who her were serving not dared to her[her]  
parler.  
speak.

**CLOSING EXERCISES ON THE RULES, THE SOUNDS,  
PRONUNCIATION AND READING.**

La Langue Française, dont le principal élément est le Latin, est remarquable par la clarté de ses expressions, et par la marche naturelle de toutes ses constructions. Elle est devenue, en Europe, la Langue de la bonne compagnie et des relations politiques. La Littérature Française est une des plus belles et des plus riches de l'Europe. Les ouvrages de ses Écrivains et des Savants ont fait faire de grands progrès à la civilisation.

**The Same Exercise divided into Syllables by  
Mechanical Rules I, II, VIII.**

La Lan | gue Fran | çai | se dont le prin | ci | pal é | lé | ment  
est le La | tin, est re | mar | qua | ble par la clar | té de ses ex |  
pres | sions, et par la mar | che na | tu | rel | le de tou | tes ses  
con | struc | tions. El | le est de | ve | nue, en Eu | ro | pe, la  
lan | gue de la bon | ne com | pa | gnie et des re | la | tions  
po | li | ti | ques. La Lit | té | ra | tu | re Fran | çai | se est  
u | ne des plus bel | les et des plus ri | ches de l'Eu | ro | pe.  
Les ou | vra | ges de ses E | cri | vains et de ses sa | vants ont  
fait fai | re de grands pro | grès à la ci | vi | li | sa | tion.

**131 Syllables.**

NOTE.—Dash under Syllables denotes Combination of two Sounds into one.

Same Exercise again divided into Syllables by Rules  
I, II, VIII, but condensed into 111 Syllables  
by Rules IV and VI.

La Lan | gue Fran | çai | se dont le prin | ci | pal é | lé | ment  
est le La | tin, est re | mar | qua | ble par la clar | té de ses ex |  
Pres | sions, et par la mar | che na | tu | rel | le de tou | tes ses  
con | struc | tions. El | le est de | ve | nue, en Eu | ro | pe, la  
lan | gue de la bon | ne com | pa | gnie et des re | la | tions  
po | li | ti | ques. La Lit | té | ra | tu | re Fran | çai | se est  
u | ne des plus bel | les et des plus ri | ches de l'Eu | ro | pe.  
Les ou | vra | ges de ses E | cri | vains et de ses Sa | vants ont  
fait fai | re de grands pro | grès à la ci | vi | li | sa | tion.

NOTE.—Dots under Letters mean Silent Letters.



**SAME EXERCISE.**

**Harmony and Euphony.**

**RULES III AND VII.**

La Langue Française dont le principal élément est le Latin, est remarquable par la clarté de ses expressions, et par la marche naturelle de toutes ses constructions. Elle est devenue, en Europe, la Langue de la bonne compagnie et des relations politiques. La Littérature Française est une des plus belles et des plus riches de l'Europe. Les ouvrages de ses Ecrivains et de ses Savants ont fait faire de grands progrès à la civilisation.

NOTE.—Rule III, 5 times.—Rule VII, 11 times.

\* a  
Ex  
ical A  
Silent  
any lo  
cientl  
but th  
Pronu  
Fren  
study

## RELATION AND NON-RELATION OF SOUNDS.

La Langue Française, dont le principal élément est le Latin, est remarquable par la clarté de ses expressions, et par la marche naturelle de toutes ses constructions. Elle est devenue, en Europe, la Langue de la bonne compagnie et des relations politiques. La Littérature Française est une des plus belles et des plus riches de l'Europe. Les ouvrages de ses Ecrivains et de ses Savants ont fait faire de grands progrès à la civilisation.

NOTE.—111 Sounds altogether.

19 Nasal Sounds.

2 Articulate Sounds.

7 French U. (See Graphical Table.)

1 French Gn. (See Graphical Table.)

—  
29 Sounds essentially French.

Therefore 82 English Sounds.

\* ay = Parisian Pronunciation.

Exercises may now be continued at pleasure. But the Mechanical Arrangement of dividing Words into Syllables; striking out Silent Letters; marking out Sounds, etc., is not to be carried out any longer, the pupil being supposed to be, by this time, sufficiently familiar with the Rules so as to require no other guides but the exercise of his own Mind and Eyes. If, upon inquiry, the Pronunciation should now be declared to be free, easy, fluent and French-like, then the party is fit to enter with confidence into the study of the French Language, with or without a Master.